

No. 1

# Vertical Round Hand Writing Books.

By H. W. Sharlow.

GINN & COMPANY,

BOSTON



NEW YORK



CHICAGO

Name *Estlin's Series 3*



## POSITION.

**PUPIL.** — The pupil sits directly facing the desk, with both arms supported by it, the feet squarely on the floor, the body straight but inclined slightly forward. The hand and forearm are in a straight line.

**BOOK.** — The lower edge of the book is parallel with the front of the desk. It is placed well up on the desk so that the arms may be supported; and as successive lines are written the book is moved up rather than the arms down.



**PEN.** — The pen is held lightly between the thumb and the first and second fingers, the end of the first finger being about an inch and a half from the point of the pen. The third and fourth fingers are slightly bent under the hand, forming a support for it, and, at the same time, raising the wrist from the desk. Both points of the pen bear equally upon the paper, and the penholder points in line with the forearm.

## SUGGESTIONS TO TEACHERS.

See that the writing does not become "back-handed."

Do not let the pupil rest his hand on the fleshy part.

Use good, black ink that flows freely.  
Do not allow pupils to use very fine pens or stub pens.  
Have the pupil practise each exercise on paper until the form is fixed in his mind.

The writing should be uniform and continuous. Let nothing interrupt the rolling movement of the hand, so that each word may be written as a whole, without lifting the pen. This brings the whole arm into action more than is necessary for a sloping style of writing, and makes it possible to write well when the arm is only partially supported by the desk, as is often the case in business.

## GINN & COMPANY'S VERTICAL ROUND-HAND WRITING.

i u w n m

v x o a e c r s

t d p q h k l b

j y g z f

1 2 3 4 5 6 7 8 9 0 ♡

O C A G E D

n m v u y w

H K X 2 7 I J

J J S S P B R



I	i	u	u	U	w	w	i	w	u	w
1	2	u								

*(Handwritten practice notes showing various combinations of letters and symbols, likely representing musical notation or shorthand.)*

11111  
 11111  
 11111  
 11111  
 11111  
 11111

12-

17750

i u u i Q w w i w w w

1 t u i u i @ w w w i d i u i u i a.

i it u ni      o w ur      uuu d it u ni o

i u ui o w ur uw y i u i ui o



2	n n	n in	C	run in win
---	-----	------	---	------------

2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win

2 n n n in C run in win

2 n n n in C run in win  
 2 n n n in C run in win  
 2 n n n in C run in win



3	m	i	min	A	n	rim	mum
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3 m i min a n rim mum

3 m i min a n rim mum

3 m i min a n rim mum

3 m i min a n rim mum

3 m i min a n rim mum

3 m i min a n rim mum

3 m i min A n rim mum

3 m i men a n rim mum

3 m i min a n rim mum

3 m i min a n rim mum



4	v vi	vim	G	x xi nix mix
---	------	-----	---	--------------

4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix

4 v vi vim G x xi nix mix

4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix
4	v	vi	vim	g	x xi	nix	mix



5	o on	won	E	now no vow
---	------	-----	---	------------

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow

5 o on won E now no vow



b	c	coo	coin	de	comic	mimic
---	---	-----	------	----	-------	-------

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic mimic

b c coo coin de comic

b c coo coin de comic

b c coo coin de comic



7	e	we	mice	n	one new vine
---	---	----	------	---	--------------

7 e we mice n one new vine  
 7 e we mice n one new vine  
 7 e we mice n one new vine  
 7 e we mice n one new vine  
 7 e we mice n one new vine  
 7 e we mice n one new vine  
 7 e we mice n one new vine

7 e we mice n one new vine

7 e we mice n one new vine

7 e we mice n one new vine

7 e we mice n one new vine



8	a	ax	aim	M	a nice cameo
---	---	----	-----	---	--------------

8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo

8 a ax aim M a nice cameo

8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo
8	a	ax	aim	m	a nice cameo



q	r or	near	v	a warm rain
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q	r	or	near	v	a	warm rain
q	r	or	near	v	a	warm rain
q	r	or	near	v	a	
q	r	or	near	v	a	warm rain
q	r	or	near	v	a	warm rain
q	r	or	near	v	a	warm rain
q	r	or	near	v	a	warm rain

q r or near v a warm rain

q	r	or	near	v	a	warm rain
q	r	or	near	v	a	warm rain
q	r	or	near	v	a	warm rain



u	s us	moss	y	seven acorns
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u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns
u	s us	moss	y	seven acorns

u s us moss y seven acorns

u s us moss y seven acorns

u s us moss y seven acorns

u s us moss y seven acorns



10	0	1	2	3	4	5	6	7	8	9	W	nine	1	2	3	4	5	6	7	8	9
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10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9  
 10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9  
 10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9  
 10 0 1 2 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9  
 10 0 1 2 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9  
 10 0 1 2 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9  
 10 0 1 2 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9

10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9

10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9

10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9

10 0 1 2 3 4 5 6 7 8 9 W nine 1 2 3 4 5 6 7 8 9



t	true	tints	H	a cotton tent
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t	true	tints	H	a cotton	tent
t	true	tints	H	a cotton	tent
t	true	tints	H	a cotton	tent
t	true	tints	H	a cotton	tent
t	true	tints	H	a cotton	tent
t	true	tints	H	a cotton	tent
t	true	tints	H	a cotton	tent

t true tints H a cotton tent

t true tints H a cotton tent

t true tints H a cotton tent

t true tints H a cotton tent



d	add	dove	K	10¢ = one dime.
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d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.

d add dove K 10 ¢ = one dime.



p	ripe	pear	X	two	pint	cups.
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p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups.

p ripe pear X two pint cups

p ripe pear X two pint cups

p ripe pear X two pint cups



z	quo	quit	2	a quiet queen.
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z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.

z quo quit 2 a quiet queen.



l	alto	solos	I	a lead pencil.
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l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil

l alto solos I a lead pencil

l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil
l	alto	solos	l	a	lead	pencil



b	tube	bulb	J	ten blue balls.
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b	tube	bulb	J	Ten	blue	balls
b	tube	bulb	J	Ten	blue	balls
b	tube	bulb	J	Ten	blue	balls.
b	Tube	bulb	J	Ten	blue	balls
b	tubl	bulb	J	Ten	blue	balls
b	tubl	bulb	J	Ten	blue	balls
b	tubl	bulb	J	Ten	blue	balls

b tube bulb J ten blue balls

b tube bulb J Ten blue balls

b tube bulb J Ten blue balls

b tube bulb J ten blue ball



h	how	hurt	I	a white hare.
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~~h~~ how hurt I a white hare.  
h how hurt I a white hare.

h how hurt I a white hare.



k	silk	socks	F	six	kilt	skirts.
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k silk socks F six kilt skirts



f leaf often S Seth fed a fox.

f leaf often S Seth fed a fox.



j	join	ajar	S	Set us jump.
---	------	------	---	--------------

j join ajar S Set us jump.



y you year P Pay my fare.

y you year P Pay my fare.

p

g	gilt	sign	B	Bring a rug.
---	------	------	---	--------------

g gilt sign B Bring a rug.



z	zeal	seize	R	Robert waltzes.
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z zeal seize R Robert waltzes.

R



## Movement Exercises.

To write smoothly and rapidly, there must be some development of the power which is needed to produce letters easily and quickly with a continuous motion of the hand. In order to secure this, place the arm on the desk so as to let it rest on the muscles just forward of



the elbow. Whenever it is necessary to write where this rest cannot be obtained, the center of motion should be transferred to the shoulder in preference to the wrist, as the latter is very certain to defeat all attempts at rapid or easy writing.

All writing should be with a continuous motion across the page. To this end, the movement exercises here given are simply standard forms of letters to be written by connecting several without raising the pen. At first the distance between the letters is increased to more than the usual spacing, and then is gradually reduced to the normal spacing. To rest the hand on its side and form the letters by extending and contracting the thumb and fingers, will surely defeat this object and result in a slow, laborious, and cramped writing.

In using this rolling motion, the letters are made with broad turns at top and bottom. Take a dry pen and attempt to make several small e's rapidly with broad turns at the base, joined without raising the pen, and you will easily understand what is meant by the rolling motion. Before writing each copy in the book, there should be at least five minutes' practice on some letter, capital or small, in the manner here described.

Good formation of the letters should always be insisted upon in this practice. Movement and form must go hand in hand; it is never wise to sacrifice the one for the other. Good form is essential to legibility, without which writing is of no use; good movement, that is, the ability to write with a fair degree of speed, is of equal importance. If the two are combined in all practice, there is no reason why ninety-nine persons in every hundred cannot learn to write well. This seems like a broad statement, but it is abundantly proved by experience.





## Ginn & Company's Vertical Round-Hand Writing Books.

The feature which distinguishes Ginn & Company's Vertical Writing Books from all others and makes them the most practical is apparent to even a superficial observer. It is, as its name suggests, distinctly a round-hand writing.

Heretofore the objection to vertical penmanship has been that it could not be written rapidly. These copies are made so as to be reproduced with a good degree of speed, thus making vertical writing meet the demands of business. No other book gives such a copy. It is universally admitted that any system of writing to become popular must make this round-hand feature prominent. Compare the roundness of the turns in the letters of these

books with that of any other series extant. The only way to get this roundness is to write with an arm movement which is of necessity a very free motion. The character of the copies in other vertical copy-books proves that a slow finger movement is used to reproduce them.

Another important feature gained by the roundness of the writing is legibility. The argument in favor of vertical penmanship which has the greatest weight is that it is more *legible* than the slanting style. Ginn & Company's Vertical Writing Books present an open round handwriting, which, when written, will produce the greatest legibility, as well as add to the beauty and general openness of the page.

GINN & COMPANY'S VERTICAL SPELLING BLANKS are designed to accompany this Series of copy-books.

Your address on a postal card will secure Ginn & Company's illustrated Catalogue of Supplementary Reading or their Complete Catalogue describing fully such notably successful and satisfactory publications as Frye's Geographies, Montgomery's Histories, Cyr's Readers, Stickney's Readers, Wentworth's Arithmetics, Prince's Arithmetics, Speer's Arithmetics, Tarbell's Lessons in Language and Grammar, Blaisdell's Physiologies, Vertical Round-Hand Copy Books, The Educational Music Course, and The National Drawing Course.

GINN & COMPANY, PUBLISHERS, Boston, New York, and Chicago.